

'Scary magic'

By **Damian Inwood**
Celebrities
Columnist

He stands at the back of the room, a hooded figure clutching a rock in each hand, tight as a coiled spring.

Fear, tinged with anger, is seeping out of him like smell of death from a rotting corpse.

Around him stand more conventional figures, many of them friendly or funny.

But at Joe Fafard's latest Vancouver show, it's hard not to be drawn back to his most powerful piece, *The Terrorized*.

Sure, there are Fafard's ever-present cows, delightful tables featuring horses or moose and the Regina sculptor's statements on motherhood and growing old.

Even the dogs, joyfully copulating, can't compete with the urban fighter.

"It's anyone who's pushed to the point of having to react in the least dignified way that a human being can do," says Fafard, 48. "It's the despair of trying to react by throwing stones."

He did the sculpture two years ago as a statement about the Palestinian conflict, but Fafard says it's particularly fitting in light of the recent standoff at Oka, when "people go through that stage of aggression."

"As they regress by being pushed backwards, they valiantly defend themselves," he said. "The mask is like a shaman, it has a kind of magic that makes it scary."

The *Terrorized* is one of 18 works in Fafard's show at the Woltjen Udell Gallery, 1558 West 6th Ave., until Dec. 6. It's a commercial show, and the sculptures — most of them limited editions — are for sale.

Fafard says he hopes his next work will be a large sculpture that he's trying to get the University of Saskatchewan to agree to do in Saskatoon.

He won't say any more until it's approved.

A compact man sporting a short grey ponytail, Fafard says he's disturbed about the way Canadians seem to have lost their sense of a country.

"I think it has a lot to do with a lack of vision of our present political leader, who sees this country as an adjunct to the American empire rather than as it's time to resist those kinds of advances, such as free trade," says Fafard.

And in some ways, the current show does have bleak overtones, without the playful individual caricatures of former years.

"I'm concentrating more on concepts right now," he says. "I don't like doing specific portraits as much as I used to do."

Of course, there are several trademark cows.

"I love to do them," he says. "I see them as big earthlings. We have taken way too much importance as a species on this earth. We are way too disrespectful of other species, and with environmental dangers, using up too much energy, polluting too much and with no respect for life."

Fafard is collected by people like TV superstar Bill Cosby, who has several Fafard caricatures of himself, and also by Hollywood film-maker Billy Wilder and actress Darryl Hannah.



Photo by Wayne Leidenfrost

■ Saskatchewan artist Joe Fafard with *Hector*, one of his latest sculptures. "I'm concentrating more on concepts right now."

Horse Against the Grain

A draft horse of wheat with a background of corn, canola, soybeans and alfalfa." There it is, simple as that—a description of the project underway by the MacLaren Art Centre this summer in Barrie, Ontario in conjunction with the 1997 International Plowing Match. The primary players: the MacLaren's director William Moore, Saskatchewan artist Joe Fafard and a local farmer Roy Hickling acting as curator and project coordinator. Those weren't the only ones of course; there was the International Plowing Match Committee, the engineering students from Georgian College who surveyed the image on the field, the farmers who did the actual field work, the people from the Canadian Foodgrains Bank who will ultimately receive and distribute the harvest and then pilots and photographers and others working in countless areas over the span of this project which began even before Joe Fafard laid hand to paper in August 1996, and will conclude in September 1997 with the International Plowing Match.

There's another player too. He's the horse Joe Fafard called into being, willed into space, conjured from heart and mind and earth and seed, no less poignant an image than Michaelangelo's finger to finger painted on the ceiling of the Sistine Chapel in Rome. Who's to say, after all, where spirit resides? Look at the image first put down on the field, 1,100 by 1,900 feet—the work measured in the dimensions of painting and not agriculture. The horse, 1,400 feet long, nose to tail, possibly the largest drawing ever done. It's an image so delicate, so barely there that it had to have been inscribed by an exhalation of breath. This is the fall of 1996 and no growth is apparent. The second photograph shifts planes entirely. No longer laid down on a field, it must be a wall painting from the tomb of an Assyrian king. Then the snow falls and the image is a pentimento, the erasure of white incomplete, the shadow reading through the white covering.

In the spring the growth begins, tentative and green. Tillage equipment gives the horse's frame the support he needs; a tiny red machine picks its course around the horse's feet, no bigger than a fly buzzing his belly. The green is filling in and now the horse is a fresco from the 14th century, and Giotto comes to mind. The horse's eye is incised and his ears prick forward with willingness and interest. The tiller's lines in the earth are gestural and I'm reminded once again of Fafard's unerring sense of scale. His familiarity with this subject and the honour he shows

it are particularly evident in his attention to the muzzle—the line of the soft closed lips, a profound quiet only a horse owns—and in the lift and delicacy of the nostril. As the vegetation becomes more dense the horse darkens, his coat suggesting a handsome bay and tricks of wind and aerial photography have him striding out a little, stretching his neck, warming, finding his way to the ground.

Now the canola is in flower and it shows first as an erratic crayon line filling in colour around his muzzle. Horse is a spectacle, an astonishing visual gift apprehended by chance by travellers on a lucky flight path or by intent for those lifted in a hot air balloon on site or wound into the air on the ferris wheel set up for the Project within range of the field. In the way that only animals do, the horse retains his equanimity, well-placed, beautifully conceived, thorough and consistent in his being.

I look at these photographs and I remember an early body of work by Manitoba artist Don Reichert who took his own aerial photographs and with them made art. I think of the starkly graphic black and white photographs by Mario Giacomelli, of a terrain not ours—smaller and hilly and worked and reworked, generations of farmers' inscriptions

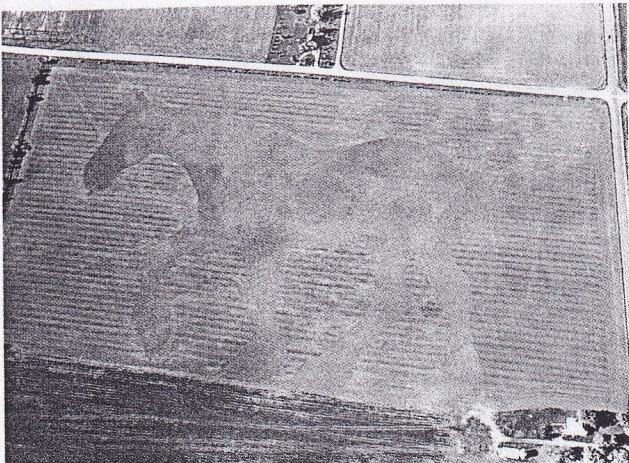
on the Italian landscape and I think of Jim Dine's work on the walls of the Kunstverein Ludwigsburg in Germany, nine ceiling-high charcoal drawings done with the commitment and intensity with which he makes all his work, knowing that when the exhibition period ended six weeks later, rollers of white paint would obliterate his drawings and only memory and photographic documentation would remain—a pentimento more exacting, profound and elusive than even he usually seeks.

So it will be with the Fafard Field Project. When the growing season has passed Fafard will travel to Barrie, Ontario to the field where his horse has grown and now waits, green and patient. And Fafard, whose initial conception of the work, whose first drawing had to plan for and anticipate its organic conclusion, will draw the last line. With a tiller he'll incise the horse's harness which will show black against the green and yellow. The planting will be harvested and the project concluded.

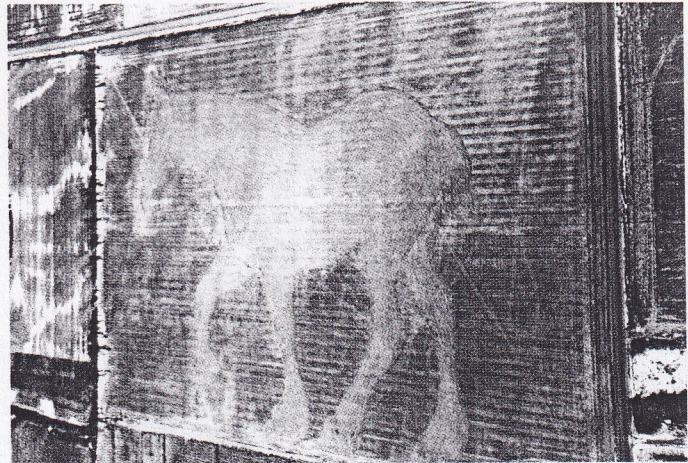
For now, the horse remains serene, his mantle the vegetation which covers him, lustrous as a silk prayer rug.

Meeka Walsh

2



October 10, 1996

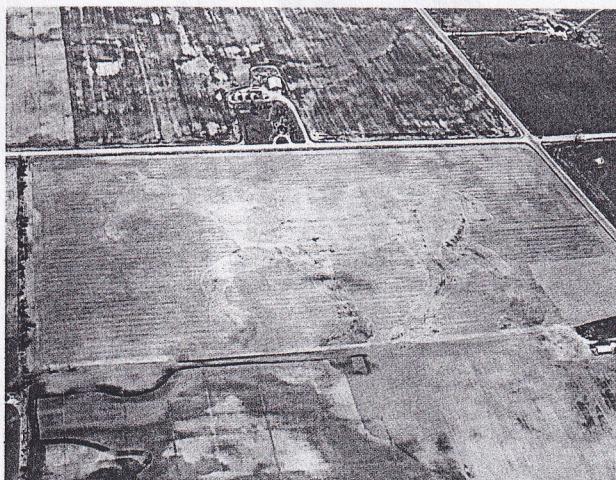


November 25, 1996

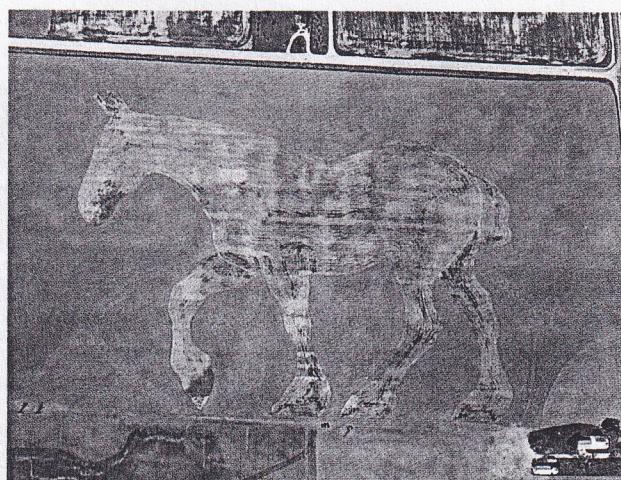
February 1997

Photographs: Douglas Air and Arial Photo Products. Courtesy: MacLaren Art Centre, Barrie, Ontario.



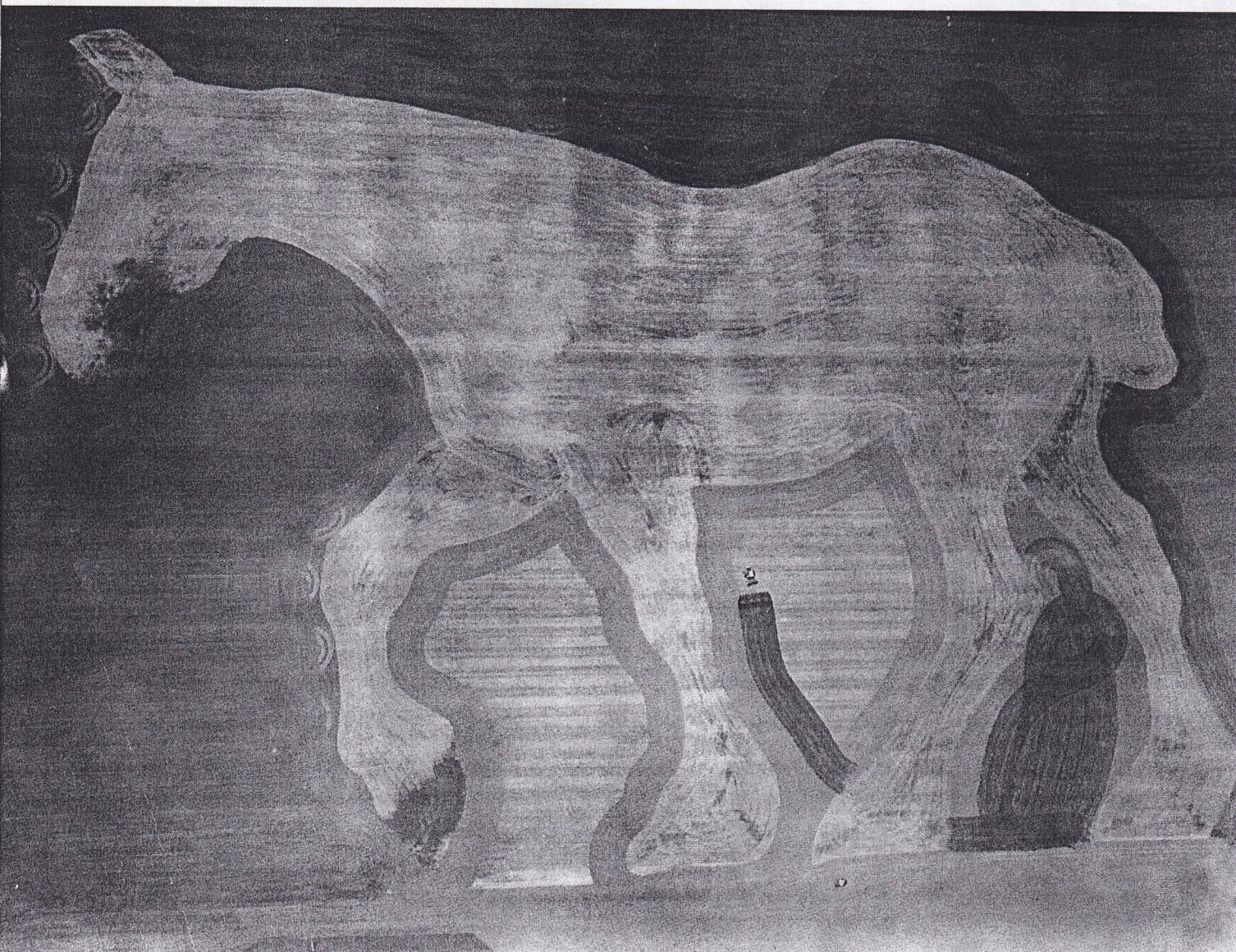


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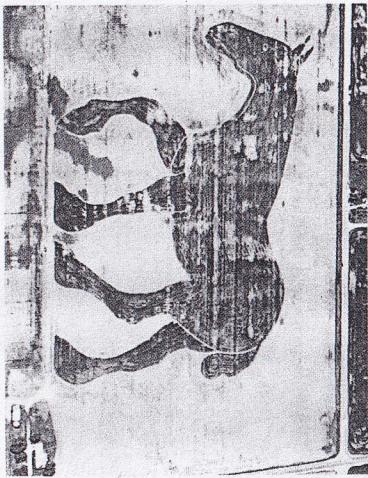


MAY 28, 1997

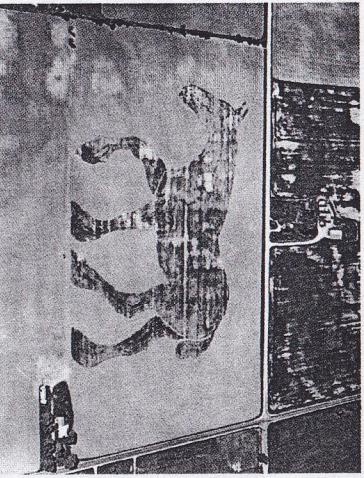
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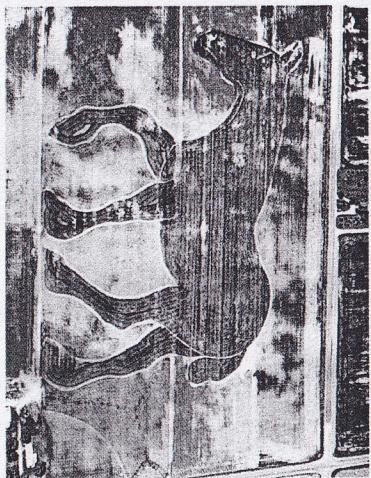
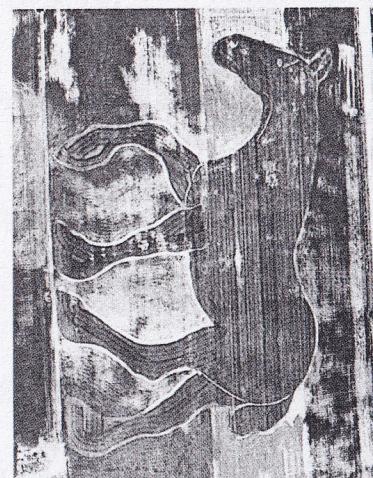
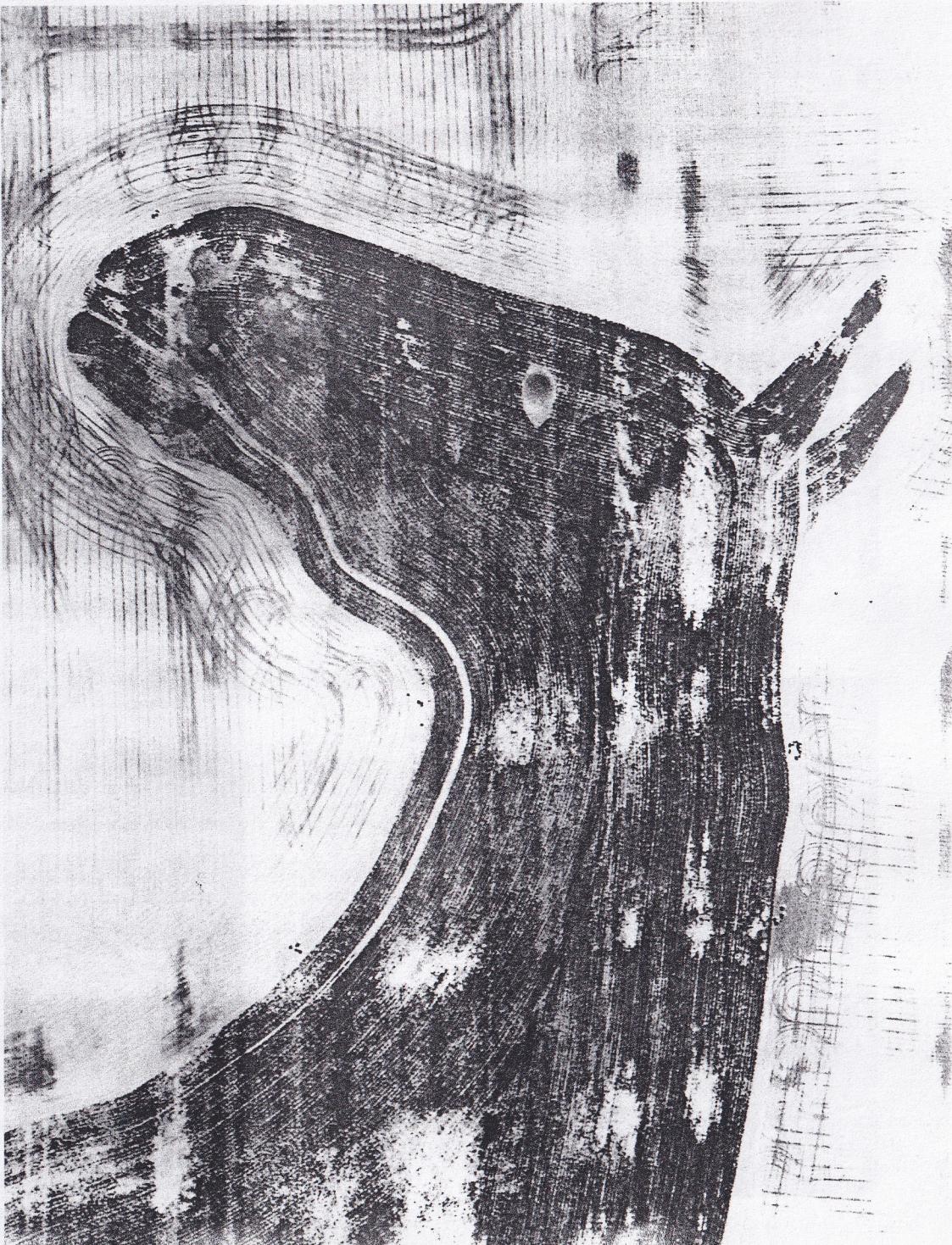
June 15, 1997



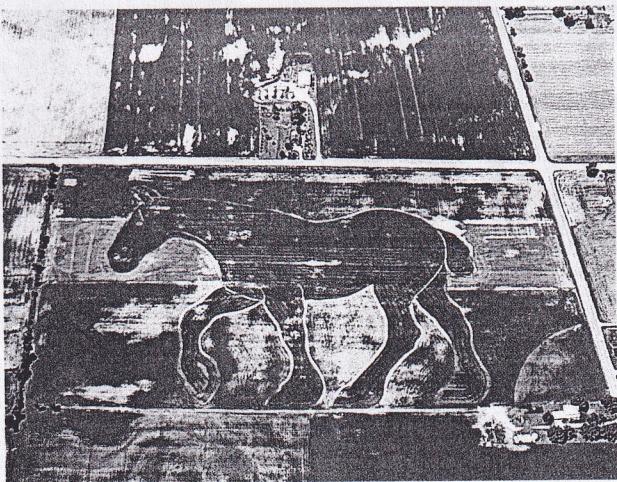
June 4, 1997



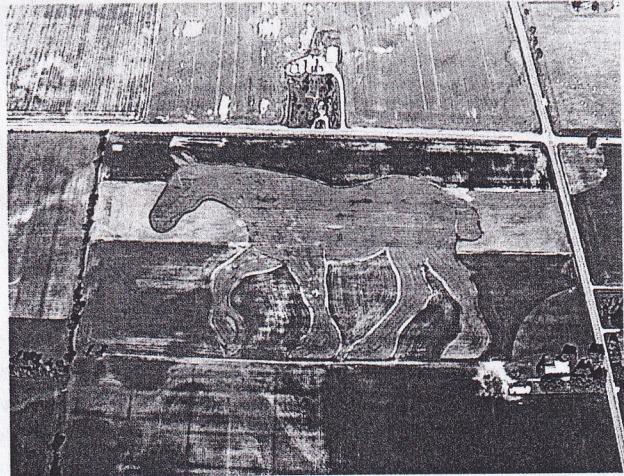
June 15, 1997



July 5, 1997

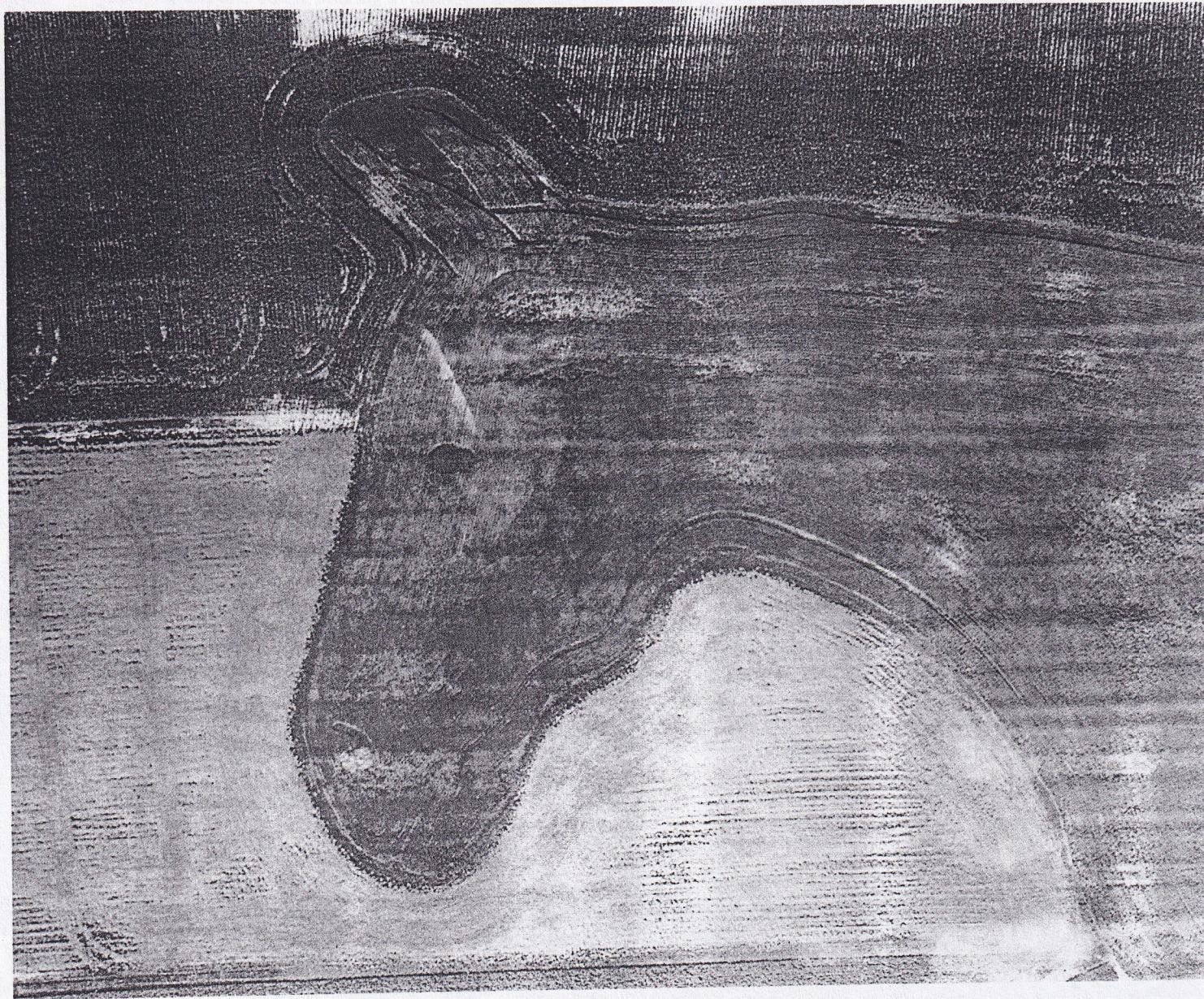


July 10, 1997



July 18, 1997

July 18, 1997





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REAL LIFE

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When life gives
you lemons, make
lemon cookies

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Witherspoon gets animated
in Monsters vs. Aliens

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ENTERTAINMENT

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WEDNESDAY, MARCH 25, 2009

Elton John
part of
ambitious
ballet
seasonBOB CLARK
CALGARY HERALD

News that Alberta Ballet is planning a collaboration with Elton John to follow the hugely successful production with Joni Mitchell wasn't the only story for the company this week.

In announcing the blockbuster new joint venture with the famous pop singer, Alberta Ballet also unveiled the rest of its season — the longest in the company's history, at 47 weeks.

Artistic director Jean Grand Maitre said he hopes his ambitious programming will cut right through the recessions doom and gloom.

"This is a season for the economic times," he said. "This is a season that I think will alleviate some of the pressure on us."

The season kicks off with the National Ballet of Canada performing "The Sleeping Beauty" with music by Tchaikovsky and choreography by Rudolf Nureyev, after the original choreography by Marius Petipa (Sept. 17-19).

Next as the third work in its annual Shakespeare cycle, Alberta Ballet will reprise its own production of "Romeo and Juliet" (Oct. 22-24).

Everyone's Christmas ballet treat, "The Nutcracker," will return to the Jube in a larger, enhanced form (Dec. 18-20).

During the High Performance Rodeo in January, the company will reprise principal dancer Yukimi Hattori's "Tubular Bells," a strikingly contemporary setting of a four-piano arrangement of the Mike Oldfield classic by Calgary pianist Marcel Bergmann.

Then, the Royal Winnipeg Ballet books into town with a new work of its own — "Moulin Rouge," inspired by the Nicole Kidman film, and choreographed by Jordan Morris (Feb. 25-27).

Preceding the year-end Elton, comes a double-bill premiere of two song-and-dance pieces — the great late-19th century Austrian composer Gustav Mahler's "Song of a Wayfarer" and "Mahler's Song" of a Wayfarer, Mahler, choreographed by Emily Molnar, and Kurt Weill's "The Seven Deadly Sins," choreographed by Hattori (March 25-27).



Ted Jacob, Calgary Herald Jean Grand-Maitre, left, and Darryl Lindner, right, say the upcoming Alberta Ballet lineup will alleviate pressure from the economy.

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Art Canada: Joe Fafard

Issue Date: February 23, 2012

By Joy Parks

TERRENCE HEATH, WRITING ON THE DIVERSITY

and evolution of Joe Fafard's career, says:

"First, there is the succession of materials used – plaster, earthenware, bronze, steel. There are also changes in scale, from less than life size than to more than life size, but never exactly life size. Then there is the variety of themes, from specific to universal, from the perceived to the imaginary, from the statement to the revelation."

Born and raised in the French-speaking community of Ste. Marthe-Rocanville, Saskatchewan, Canadian sculptor Joe Fafard is well known for creating art inspired by prairie farms and small towns, as well as his relatives, artists, writers and politicians.

After graduating with a Bachelor of Fine Arts from the University of Manitoba in Winnipeg in 1966, Fafard went on to complete a Master of Arts at Pennsylvania State University in 1968. While studying close to New York City, he spent much time at the Metropolitan Museum of Fine Art and the Museum of Modern Art. He was inspired to explore ceramics while teaching sculpture and pottery at the University of Saskatchewan in Regina. Fafard settled in Pense, Saskatchewan, in 1971, and in 1974, he resigned from teaching and devoted all his time to sculpture. He earned his first large commission,

the Toronto Dominion Bank's new public art installation in 1984, and in 1985, opened his own foundry, Julianne Atelier Inc.

The subject of several documentaries, Joe Fafard was named an Officer of the Order of Canada in 1981. He received the Royal Architectural Institute of Canada Allied Arts Award in 1987, the Saskatchewan Order of Merit in 2002, and the Lieutenant Governor's Saskatchewan Centennial Medal for the Arts in 2005. Mr. Fafard also holds honorary doctorates from the University of Regina, granted in 1989, and from the University of Manitoba, granted in 2007.

The stamps in the 2012 Art Canada issue showcase a variety of the artist's oeuvre. Fafard's popular bovine sculpture, *Smoothly She Shifted*, grazes on the domestic PERMANENT™ stamp; *Dear Vincent*,



Art Canada : Joe Fafard

Date d'émission : le 23 février 2012

Par Joy Parks

VOICI CE QU'A ÉCRIT TERENCE HEATH AU sujet de la diversité et de l'évolution de la carrière de Joe Fafard :

« Il y a d'abord la succession dans les matériaux utilisés – plâtre, argile, bronze, acier. Il y a aussi les changements d'échelle, d'inférieure à la grandeur nature à supérieure à la grandeur nature, mais jamais tout à fait grandeur nature. Il y a enfin la suite des thèmes qui passent de l'immédiat à l'universel, du perçu à l'imaginaire, de l'affirmation à la révélation. »

Le sculpteur canadien Joe Fafard est né et a grandi à Ste-Marthe-Rocanville, village francophone de la Saskatchewan. L'artiste est reconnu pour ses œuvres qui s'inspirent tant des fermes et des villages ayant marqué son enfance, que des membres de sa famille et des personnalités artistiques et politiques.

Titulaire d'un baccalauréat en beaux-arts de l'Université du Manitoba à Winnipeg en 1966, Joe Fafard obtient une maîtrise dans ce même domaine auprès de l'Université d'État de la Pennsylvanie en 1968. Comme il étudie près de New York, il passe beaucoup de temps au Musée métropolitain d'art de même qu'au Musée d'art moderne. Il commence à explorer la céramique alors qu'il enseigne la sculpture et la poterie à l'Université de la Saskatchewan, à Regina. Il s'installe en 1971 à Pense, dans sa province natale, et, en 1974, il quitte l'enseignement pour se consacrer à plein temps à la sculpture. En 1984, l'artiste

reçoit sa première commande importante : La Banque Toronto-Dominion lui confie la création d'une nouvelle installation d'art public. L'année suivante, il ouvre sa fonderie, Julianne Atelier inc.

Objet de nombreux documentaires, Joe Fafard est fait Officier de l'Ordre du Canada en 1981. Il se voit décerner la Médaille des arts connexes par l'Institut royal d'architecture du Canada, en 1987; l'Ordre du Mérite de la Saskatchewan, en 2002; la Médaille du centenaire de la Saskatchewan remise par la lieutenant-gouverneure pour son dévouement envers les arts, en 2005. Joe Fafard est également titulaire d'un doctorat honorifique de l'Université de Regina (1989) et de l'Université du Manitoba (2007).

Les timbres de l'édition 2012 de la série Art Canada montrent un éventail de réalisations de l'artiste. La populaire sculpture bovine réalisée par Joe Fafard,

depicting a sitting Van Gogh, is found on the U.S. stamp, while the International stamp shows *Capillary*, a racing trio of lasercut steel and bronze horses. This piece began its life as a maquette for the later work, *Running Horses*. The domestic OFDC, shows *Fancy*, a highly detailed charcoal drawing of a horse.

According to designer Hélène L'Heureux, "Until now, the *Art Canada* series has showcased two-dimensional paintings. This series on the sculpture of Joe Fafard provided an additional challenge: first, to select three flagship works representative of the artist's versatility; then, to present the three works from the right angle-of-view, to capture the essence of the three images while allowing them to coexist on the souvenir sheet. So the photography work was of key importance. The camera had to capture the best angle for the formal

layout and also to showcase the details of each of sculpture."

Completing the uncut press sheet provided a further challenge. Says L'Heureux, "The souvenir sheets and panes of 16 stamps had to be grouped together based on perforation requirements and integrated into an environment that adds to the series. As well, the booklet and sheetlet covers provide an opportunity to highlight other details of

"I can't put a finger on what compels me to make these things, but I keep doing it anyway. Well, it is a good way to live and make a living. I'm quite happy about it!"

Joe Fafard, September 2002

the works feature. Meeting all these challenges was very gratifying."

Stamp Design Manager Alain Leduc and designer Hélène L'Heureux had the good fortune of meeting Joe Fafard at the photo shoot for all three stamps at the Musée des beaux-arts de Sherbrooke earlier this year. Not only did this make it possible to shoot all necessary pieces in the same session, their brief discussions with the artist added an additional level of inspiration to the design approach. According to Alain, "It's unusual—and quite thrilling—for us to have the opportunity to depict sculpture. And meeting the artist added much to the entire creative experience."

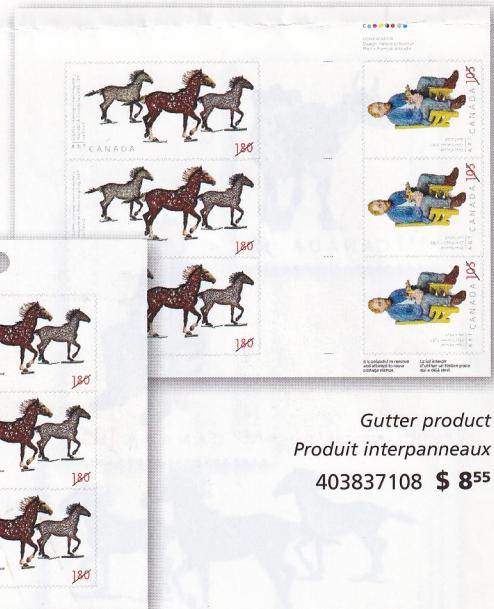
In addition to the three pieces of sculpture chosen for the three stamps, the overall design also reflect the artist's mastery of a variety of media. The inclusion



Booklet of 6 stamps
Carnet de 6 timbres
413836111 \$ 6³⁰



Booklet of 6 stamps
Carnet de 6 timbres
413837111 \$ 10⁸⁰



Gutter product
Produit interpanneaux
403837108 \$ 8⁵⁵

Doucement elle se retourna, orne le timbre PERMANENT™ au tarif du régime intérieur. Son œuvre *Cher Vincent*, qui représente Van Gogh assis, figure sur la vignette utilisée pour les envois vers les États-Unis, tandis que *Capillary*, un trio de chevaux au galop en bronze et acier découpé au laser, est en vedette sur le timbre au tarif du régime international. Cette œuvre servira de maquette à *Chevaux au galop*, une réalisation ultérieure. Le PPJO du régime intérieur, présente *Fancy*, un dessin au fusain très détaillé représentant un cheval.

« Jusqu'à maintenant, la série *Art Canada* avait mis en vedette des tableaux bidimensionnels. Cette série portant sur les sculptures de Joe Fafard présentait un défi accru : tout d'abord, il nous fallait choisir trois œuvres marquantes représentant la polyvalence de l'artiste. Ensuite, nous devions présenter ces trois œuvres en utilisant le bon angle de vue, de manière à saisir

l'essence des trois images tout en leur permettant de coexister sur le bloc-feuillet. Le travail de photographie revêtait donc une importance capitale. Le photographe devait saisir le meilleur angle pour la présentation officielle et pour illustrer les détails de chaque sculpture », explique la designer Hélène L'Heureux.

L'exécution de la planche non coupée a également présenté un autre défi. « Les blocs-feuillet et les feuilles de 16 timbres devaient être groupés en

« Je ne peux pas mettre le doigt sur ce qui me pousse à faire ce que je fais, mais je continue à le faire quand même. C'est une belle façon de vivre et de gagner sa vie. Cela me rend très heureux! »

Joe Fafard, septembre 2002

fonction des exigences relatives aux perforations et intégrés dans un environnement qui ajoutait à la série. En outre, les carnets et les feuilles possèdent une couverture donnant l'occasion de mettre en lumière d'autres détails des caractéristiques de l'œuvre. Parvenir à relever tous ces défis a été très gratifiant », de préciser Mme L'Heureux.

Le gestionnaire de la Conception des timbres Alain Leduc et la designer Hélène L'Heureux ont eu l'occasion de rencontrer Joe Fafard, lors de la séance de photos pour les trois timbres qui s'est déroulée au Musée des beaux-arts de Sherbrooke plus tôt cette année. On a pu ainsi prendre toutes les photos nécessaires lors d'une même séance, et leurs brefs échanges avec l'artiste ont ajouté une inspiration supplémentaire à la démarche conceptuelle. « Il est à la fois inhabituel et passionnant pour nous d'avoir l'occasion de mettre en vedette une sculpture »,

of the charcoal portrait of the horse *Fancy* (1980) into the design of the First Day Cover and uncut press sheet symbolizes part of this range. "This addition," notes Leduc, "not only shows the breadth of the artist's talents and range of subject matter, but also demonstrates his attachment to this animal, something that has inspired so much of Fafard's work." ☐

This stamp issue is not the only time Joe Fafard has had some connection to Canada Post—or more specifically, the Canadian Post Office Department. From April of 1951 to October 31, 1969, Joe Fafard's father, Leopold Victor Fafard, was the postmaster for the small town prairie post office of Ste. Marthe-Rocanville, Saskatchewan. While that post office no longer exists, as a means of honouring both Joe Fafard and his father, we have chosen Ste. Marthe-Rocanville as the honourary cancellation site of the issue's Official First Day Cover.



OFDC
PPJO
403835121 \$ 1.61



Souvenir sheet OFDC
PPJO du bloc-feuillet
403835144 \$ 4.46

explique Alain. « Et le fait de rencontrer l'artiste a ajouté beaucoup à l'ensemble de l'expérience de la créativité. »

Outre les trois sculptures choisies pour orner les trois timbres, le motif global reflète également la maîtrise de l'artiste à l'égard d'une variété de médiums artistiques. L'inclusion du portrait au fusain du cheval *Fancy* (1980) dans le motif du pli Premier Jour officiel et de la planche non coupée donne un aperçu de l'étendue de son œuvre. « Cet ajout, comme le fait remarquer Alain Leduc, montre non seulement l'ampleur du talent de l'artiste et l'éventail des sujets traités, mais témoigne également de l'attachement qu'il éprouve envers l'animal, sentiment ayant inspiré une grande partie de son œuvre. » ☐

Cette émission de timbres n'est pas le seul lien qu'a Joe Fafard avec Postes Canada, ou plutôt avec le ministère des Postes du Canada. D'avril 1951 au 31 octobre 1969, son père, Léopold Victor Fafard, a été maître de poste d'un bureau des Prairies, dans la petite ville de Ste-Marthe-Rocanville, en Saskatchewan. Bien que ce bureau de poste n'existe plus aujourd'hui, nous avons choisi, en l'honneur de Joe Fafard et de son père, Ste-Marthe-Rocanville comme lieu d'oblitération honoraire du pli Premier jour officiel de l'émission.



ART CANADA: JOE FAFARD

Date of Issue	February 23, 2012
Denomination	A: 1 x PERMANENT™ domestic rate B: 1 x \$1.05 C: 1 x \$1.80 D: 1 x PERMANENT™ domestic rate; 1 x \$1.05 and 1 x \$1.80
Layout	A: Pane of 16 stamps B & C: Booklet of 6 stamps D: Souvenir sheet of 3 stamps E: Uncut Press Sheet (2 panes and 4 souvenir sheets) F: Gutter Product
Product No.	A: 403835107 (\$9.76) B: 413836111 (\$6.30) C: 413837111 (\$10.80) D: 403835145 (\$3.46) E: 403835147 (\$33.36) F: 403837108 (\$8.55)
Design	Hélène L'Heureux
Photography	François Brunelle
Printer	Lowe-Martin
Quantity	A: 1,600,000 B: 1,200,000 C: 1,200,000 D: 200,000 SS E: 1,500 F: 3,500
Dimensions	A: 32 mm x 32 mm (square) B: 39.5 mm x 32 mm (horizontal) C: 64 mm x 32 mm (horizontal) D: 150 mm x 87 mm (horizontal) E: 483 mm x 510 mm (vertical)
Perforations	A, D & E: 13+ B, C & F: Simulated perforation
Gum Type	A, D & E: P.V.A. B, C & F: Pressure sensitive
Printing Process	A: Lithography in 6 colours plus varnish B, C, D & E: Lithography in 7 colours plus varnish
Paper Type	Tullis Russell
Tagging	General, 4 sides
Official First Day Cover (OFDC) Cancellation	Ste. Marthe-Rocanville, Saskatchewan
Product No. and Quantity	A: 403835121 (\$1.61 – 15,000) B: 403835144 (\$4.46 – 15,000)

ART CANADA : JOE FAFARD

Date d'émission	23 février 2012
Valeur	A : 1 x timbre PERMANENT™ du régime intérieur B : 1 x 1,05 \$ C : 1 x 1,80 \$ D : 1 x timbre PERMANENT™ du régime intérieur; 1 x 1,05 \$ et 1 x 1,80 \$
Présentation	A : feuillet de 16 timbres B et C : carnet de 6 timbres D : bloc-feuillet de 3 timbres E : planche non coupée (2 feuillets et 4 blocs-feuilllets) F : produit interpanneaux
N° de produit	A : 403835107 (9,76 \$) B : 413836111 (6,30 \$) C : 413837111 (10,80 \$) D : 403835145 (3,46 \$) E : 403835147 (33,36 \$) F : 403837108 (8,55 \$)
Design	Hélène L'Heureux
Photographie	François Brunelle
Impression	Lowe-Martin
Tirage	A : 1 600 000 B : 1 200 000 C : 1 200 000 D : 200 000 BF E : 1 500 F : 3 500
Format	A : 32 mm x 32 mm (carré) B : 39.5 mm x 32 mm (horizontal) C : 64 mm x 32 mm (horizontal) D : 150 mm x 87 mm (horizontal) E : 483 mm x 510 mm (vertical)
Dentelure	A, D et E : 13+ B, C et F: dentelure simulée
Gomme	A, D et E : A.P.V. B, C et F : sensible à la pression
Procédé d'impression	A : lithographie en 6 couleurs et vernis B, C, D et E : lithographie en 7 couleurs et vernis
Papier	Tullis Russell
Marquage	Procédé général, sur les 4 côtés
Oblitération du pli Premier Jour officiel (PPJO)	Ste. Marthe-Rocanville (Saskatchewan)
N° de produit et tirage	A : 403835121 (1,61 \$ – 15 000) B : 403835144 (4,46 \$ – 15 000)

inside the news



arts

■ Artist Joe Fafard
visits schools: 28